



UNIVERSITY OF GOTHENBURG
SCHOOL OF BUSINESS, ECONOMICS AND LAW

THE INTERNATIONALISATION PROCESS OF THE PHENOMENA OF MUSICALS

– AN EMBEDDED SINGLE CASE STUDY OF A PRODUCT WITHIN THE CREATIVE INDUSTRIES

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AUTHORS
IDA JERNBERG 920305
CLARA NORDIN 920718

TUTOR
JOHAN JAKOBSSON

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Ida Jernberg

Clara Nordin

Abstract – An Overture

Title: The internationalisation process of the phenomena of musicals – An embedded single case study of a product within the creative industries

Authors: Ida Jernberg & Clara Nordin

Supervisor: Johan Jakobsson

Background and problem: The creative sector is a steadily growing and upcoming sector but has been relatively left behind when it comes to research. A sub-sector within the creative industry, which is found to have next-to-none research from a business perspective, is the musical theatre industry. Previous research that has been made on the internationalisation processes within creative industries has focused on the organisational perspective. We therefore wanted to make our study about musicals as a product, since within the creative industry IPR is at the core and is being moved across borders. We therefore chose to look at the internationalisation process of musicals and how it unfolds.

Purpose and research question: The purpose of this thesis is to gain knowledge about how the internationalisation process of the phenomena of musicals unfolds from a product perspective and to explore who the main actors and driving forces behind the internationalisation process are. The research question is as follows:

-How does the internationalisation process of a musical unfold?

Methodology: This study is a qualitative case study with embedded units. Where interviews have been held with industry active actors to collect empirical data. This helped to really understand the process of internationalisation to be able to analyse it in regards to relevant theoretical frameworks.

Results and conclusion: The results of our thesis have been corresponding with the theoretical framework, such as the parallel between the Uppsala Model and the ARA model. Our research has shown that belonging to a network is of utmost importance when internationalising musicals and the way into the network is through relationships where trust-building is the crucial factor. Furthermore, we conclude that trusted relationships are a must when dealing with creative IPR on an international level, since the integrity of IPR needs to be respected when exploiting it.

Abbreviation:

IPR = Intellectual Property Rights

Key Words:

Creative Industry, Internationalisation, IPR, Musicals, Network, Relationships, Trust-building

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1. Introduction

This chapter presents some background information to the topic discussed. After that, an outline of the problem discussion of the chosen topic together with suggested further research will be found. Further on, the purpose of the study will be presented together with the research question and a short description of the method. Lastly a delimitation of the study will be provided for the reader and an outline of the structure of the thesis will be presented.

1.1. Background

The creative industries have made a real boom in the world economy the past decade and have become one of the fastest expanding sectors (UNESCO, 2013). Since the creative industries is a fairly new research field and the term was founded in the late 1990's, several different definitions of the concept can be found (Andres et al., 2015). According to UNESCO, the definition of the creative and cultural industries is as following: *"Sectors of organised activity whose principal purpose is the production or reproduction, promotion, distribution and/or commercialisation of goods, services and activities of a cultural, artistic or heritage-related nature"* (UNESCO, 2017). The UK Government's Department of Culture, Media and Sports (DCMS) defines creative industries as: *"Industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property"* (DCMS, 1998, p.16). These two terms together conclude that the creative industry is referring to the combination of creation, production and commercialization of creative, cultural and artistic activities. They can take the form of both a product and an intangible service (UNESCO, 2006). Important to point out is that intellectual property rights (IPR) are at the core when speaking about the creative industries. Examples of *sub-sectors* within the creative industries are advertising, animation, architecture, crafts, design and fashion, film, games, music, performing arts, printing and publishing and visual arts (DCMS, 1998).

Musical theatre, a subcategory of performing arts, is combining music, dialogue, song and movement into a production that is called a *musical* (BBC, 2014). To put musicals in relation to the DCMS definition (mentioned above) of the creative industries, a musical can be seen as the intellectual property, where the creativity has a potential for wealth and job creation and

the *production* of a musical is the generation and exploitation of the intellectual property (DCMS, 1998). Musical theatre is an art form where the stage performance is at the centre and the meeting with the audience is vital, the product is consumed and produced at the same time and might only play over for a short-time interval. Nowadays you can watch musicals via media as well, in the form of DVD recordings, but taking away the interactiveness of a live performance equals taking away what makes musical theatre unique (Statens offentliga utredningar, 2006). Within the musical theatre industry one of the most successful musicals, Phantom of the Opera, can have gross revenue of 5.6 billion dollar worldwide within 27 years, which is more than any film or television show has ever grossed (The Economist, 2013).

Musical theatre has throughout history always been gathered at the West End (London, England) and Broadway (New York City, United States of America). These two cities can be seen as creative clusters of the musical theatre industry (Evans, 2009). Musicals are not only produced in these two cities, but they are also exported around the world, either by touring one production of a musical from country to country, or putting up a new production of the same musical with local partners (Hawley, 2015). Internationalisation of a musical is a way of reaching a bigger audience, which also might equal an opportunity for making more money through licensing the IPR (European IPR Helpdesk, 2015). Making money has become more important within the past decades since costs for producing a musical, such as theatre rental, labour costs, sets and costumes have tripled (The Economist, 2013). An effect of this might be seen in the change of the way musicals are being created. In the twenty-first century musicals changed from being created with original music to containing music that was already familiar to the audience. This gave musical theatre an opportunity to reach out to a new kind of audience that had not found musical theatre before (Bordman & Norton, 2010). As a result of this, investors and producers now desire already recognised brands to ensure a bigger audience from the beginning as it now takes up to a year before you get a return on the investment (The Economist, 2013). To conclude, it is nowadays more important for musicals to expand over borders when wanting to compete for audiences with the other entertainment forms that have come to dominate the creative industries, such as film, computer games, YouTube, iPhones and rock concerts (Bordman & Norton, 2010).

1.2. Problem Discussion

More and more research is being done on the creative industries, as it is a steadily growing and upcoming sector (e.g. Trott, 2009; Chapain, De Propriis, 2009; Harper, 2015; Marco-Serrano, 2014). The aftermath of the post-industrial knowledge-based economy has forced a growing attention amongst researchers towards the subject (UNESCO, 2006).

Previous research has been done on the relationship between creative industries and innovation (Jones et al., 2016; Müller et al., 2009). When looking specifically at the performing arts industry, previous research indicates that the focus has been on the economic aspects (McCarthy, 2001; Kirchner et al., 2007), consumer behaviour (Hume et al., 2007; Hume & Mort, 2008; Slack et al., 2008) and relationship marketing (Rentschler et al., 2002; Conway & Whitelock, 2007). A subject that has not been researched as much are the internationalisation processes of the performing arts industry, although there are studies to be found, most of them are case studies looking at a specific country or organisation (Fillis & Lee, 2009). A problem with previous research is that it remains unclear if you can apply a broad brush approach on all of the sub-sectors, meaning taking findings from one sub-sector and generalising them directly to another. Hence, further research, which has been suggested in recent studies, is to look at the different sub-sectors of the creative industries individually (Gong & Hassink, 2017). When looking at current internationalisation models, such as the Uppsala model, they are heavily focused on the manufacturing sector where focus is put on one company and how the company internationalises (Johanson & Vahlne, 1977). When defining the creative industry, it was mentioned above that the musicals IPR can be seen as the product and therefore it is an interesting aspect to look into when conducting a study about the creative industries (DCMS, 1998). Musical, are as mentioned before consumed and produced at the same time and might only play over a short period such as a six-month period, it is not the organisation that moves across borders but the musical, the IPR, itself. The musicals are created and produced for the first time in the home country and then exported to a foreign country. When the production in the foreign country is over after a period of time, nothing of the musical is left in the foreign country. Therefore, there is no organisational movement in the internationalisation process of musicals but rather a movement of a product, the musical, which goes through an internationalisation process. Since studies have focused on organisations (Fillis & Lee, 2009) and recommends to look at sub-sectors individually (Gong & Hassink, 2017), we find that a study focusing on the

internationalisation process of a product, namely musicals, would add value to the research field.

Musicals are a part of an industry where the business model has not had to change drastically over the years, and have not been required to do so yet, as venues for musicals have been inflexible, the product has not changed drastically, prices are the same and the meeting with the audience is crucial. Whereas other sub-sectors, such as the music industry, have been forced to innovate and change their business models due to external factors such as digitisation (Walmsley, 2011). But with digitisation, which is a world-wide phenomena, a whole new market has opened up for musicals as well, with being able to reach more people and having become more easily accessible to not just the ‘upper-middle’ class (Symons, 2012). There are empirical signs of the musical theatre industry expanding their audience in new ways by adapting musical into film, and this can be seen as a way of internationalising, since adapting musicals into film has been seen as a pursuit of reaching out to the ‘lower-middle’ class (ibid.), with examples such as *Phantom of the Opera* in 2004, *Mamma Mia* in 2008 and *Les Miserables* in 2012 (Warner Brothers, 2017; Universal Pictures, 2017a; 2017b). Other challenges are of course also met when internationalising musicals, such as language barriers. The question whether to keep the original language or translate it to the local language has to be considered when producing a musical in a foreign country (Hawley, 2015; The Economist, 2013).

1.3. Purpose of the study

The purpose of this thesis is to gain knowledge about how the internationalisation process of the phenomena of musicals unfolds from a product perspective and to explore who the main actors and driving forces behind the internationalisation process are.

1.4. Research question

How does the internationalisation process of a musical unfold?

1.5. Method

To be able to research about how the internationalisation process of a musical unfolds we will be conducting a qualitative case study with embedded units. Where interviews will be held with industry active actors, since it is important for us to understand how exactly the process looks like and the motives behind it.

1.6. Delimitations of the study

We have in this thesis decided to not look into the whole performing arts industry but limit it down to the musical theatre industry. Moreover, we will not look at the internationalisation process of an organisation, but focus on the musical as a product. The participants in our study have their basis in England and Sweden and therefore we are aware that these countries are a frame of reference in our thesis and therefore conclusions drawn in this thesis might not apply when looking at other foreign markets.

1.7. Thesis structure

The thesis will consist of six chapters, which will be the following: introduction, theoretical framework, methodology, empirical findings, analysis and conclusion.

1. *Introduction* - In the first chapter of the thesis, a background chapter as well as the problem discussion will be found. The problem discussion will give a motivation to why this topic has been chosen. After that, the purpose of the study will be presented with the research question and then a delimitation of the thesis will be provided.

2. *Theoretical Framework* - In the second chapter, relevant internationalisation and relationship theories will be presented together with previous studies.

3. *Methodology* - This third chapter will present how and why the research has been conducted in the chosen way. An overview on how data has been collected will also be given.

4. *Empirical findings* - The fourth chapter will show the answers from the qualitative interviews and will be presented in a second-order narrative.

5. *Analysis* - This fifth chapter will analyse the empirical data from chapter four in relation to the theoretical framework presented in chapter two.

6. *Conclusion* - In the last chapter, the research question will be answered by concluding the findings from the research. This chapter will also try to provide suggestion for further research.

2. Theoretical Framework

In order to explain how the internationalisation process of musicals unfolds, we will first take a look at the Uppsala model to get a general overview of how internationalisation processes work within other fields. After that we have done a literature review to look at what previous research has stated about the internationalisation within the performing arts as well as the business model of the industry. We then extracted the networking aspect of the Uppsala model and elaborated further on the importance of networking and relationships. In the end a short summary will be provided.

2.1. The Uppsala Model

2.1.1. The Uppsala Model 1977

The Uppsala Model is based on a study of the internationalisation process of the firm and focuses on the increasing foreign involvement and the development of knowledge. The study is according to the authors not statistically representative, however it is a general result of the case studies being analysed in the model (Johanson & Vahlne, 1977). Even though it is based on studies about manufacturing companies, we still see the relevance for using the discovered theories in our study of the internationalisation process of musical theatre.

The pattern of internationalisation found in the study is as follows, starting with exporting to a foreign market and then gradually moving on to licensing or using an agent. After this the common step is to establish a sales subsidiary in the foreign country, accompanied or followed up by putting up manufacturing activities. The development of the model focuses on how the individual firm develops through gradually acquiring, integrating and using the knowledge of the foreign market to incrementally increase their commitment to said market. The presumptions in the model are that the lack of foreign market knowledge is considered to be a hindrance for the internationalisation process and that the knowledge needed is found through operations in the foreign market. The two distinguished directions when internationalising that the model brings up is the “*increasing involvement of the firm in the individual foreign country, and successive establishment of operations in new countries*” (Johanson & Vahlne, 1977, p. 23). One aspect that the model regards as an obstacle in the internationalisation process and the choice of foreign market is psychic distance, meaning a distance, defined as language differences, educational, cultural and industrial development

and the practice of business inhibiting information to move effortlessly between home country and foreign market (Johanson & Vahlne, 1977).

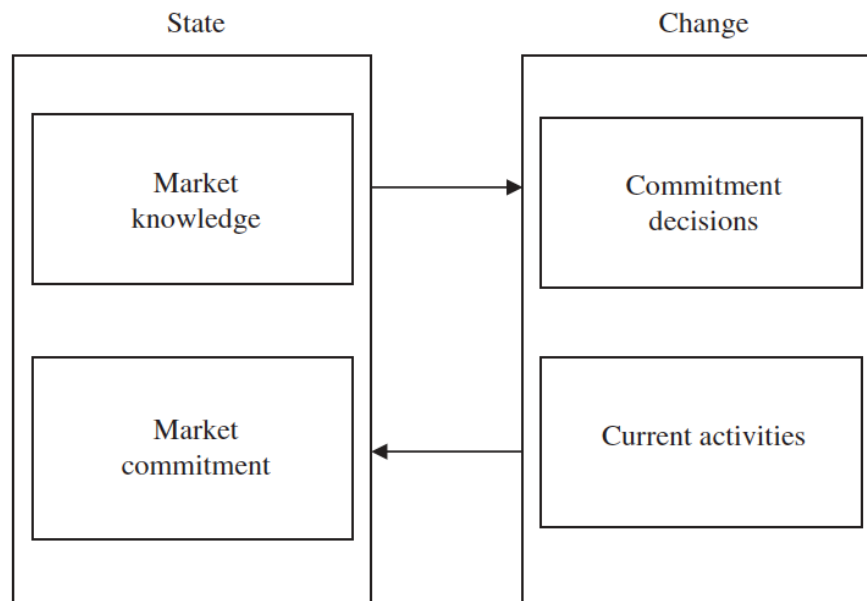


Figure 1: *The Basic Mechanism of Internationalisation - State and Change Aspects*
(Johanson, Vahlne; 1977, page 26)

The left part of Figure 1 shows the state aspect representing the current position, in regards to market knowledge and market commitment. On the right part the change aspect is shown and represents the activities of turning market knowledge into market commitment. It is a model that is dynamic since all of the factors are affected by each other. Firms learn from current activities and operations abroad and therefore make commitment decisions based on their market knowledge to increase their foreign market commitment incrementally. Depending on how big of a psychic distance there is, the commitment will differ since with a bigger psychic distance there is a bigger risk when making a market commitment (Johanson & Vahlne, 1977).

2.1.2. The Uppsala Model 2009

The revisited Uppsala model is adapted to the changes in the business environment since 1977 and the advances that have been made in theoretical practices. In this model, arguments are based on that markets are made up of firms that are linked together by patterns in what can be called a network of relationships. In the old Uppsala model focus was put on the psychic distance as an obstacle. Whereas, in the revisited Uppsala model emphasis lies on the importance of being an insider in the network that is relevant for your business. This is

crucial if wanting to be successful with your internationalisation process, therefore the revisited model mentions the liability of outsidership as an obstacle instead of psychic distance. These relationships also create a possibility for knowledge creation and trust and commitment building, which as we can see in the original model is essential for internationalisation. The revisited model brings attention to what a relationship is and the importance of mutual relations: *“When we constructed our original model we were not aware of the importance of mutual commitment for internationalization. Now our view is that successful internationalization requires a reciprocal commitment between the firm and its counterparts”* (Johanson & Vahlne, 2009, p.1414).

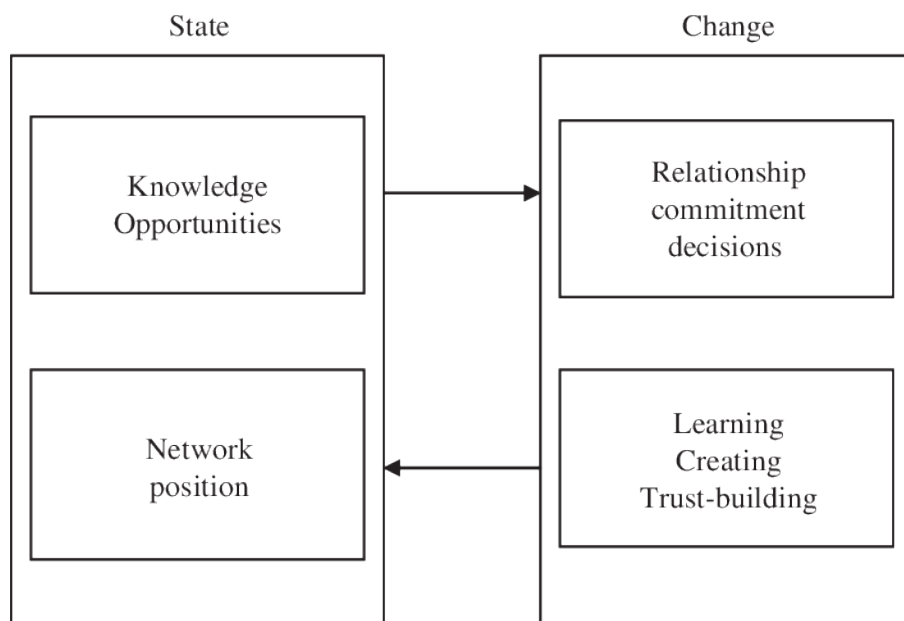


Figure 2: The business network internationalization process model, the 2009 version
(Johanson, Vahlne; 2009, page 14)

In the 2009 model a difference is still made between state and change as seen above in Figure 2, but the components have been developed since 1977. The state aspect still represents the current position, but this time in regards to knowledge opportunities and the network position. The change aspect represents the activities of trust and commitment building together with increased knowledge opportunities. It is still a dynamic model, alike the 1977 version, but this time adjusted to a network view on businesses. This means that a few things have been added, such as opportunities in the knowledge concept and market position has been changed into network position since an assumption is made that the internationalisation process happens within a network. The process of creating knowledge, commitment and trust

depends on the current state of it and can play an important part when choosing opportunities with partners (Johanson & Vahlne, 2009).

2.2. Defining the internationalisation of performing arts

To get a better understanding of the internationalisation process of musicals we have looked at the internationalisation processes within the performing arts such as Fillis & Lee's (2009) case study analysis. The study discusses the internationalisation process as following:

“The entry modes of performing arts organisations differ from the traditional perspectives of exporting, licensing and franchising. What occurs instead is a combination of overseas production and performance, in combination with the exporting of a variety of cultural dimensions that are ultimately consumed and experienced by the audience” (Fillis & Lee, 2009, p.822).

To put this into perspective of musicals and not just performing arts, touring a musical can be linked to internationalisation processes, defined in traditional International Business perspectives, as export and project operations. Licensing the rights to music & book is essentially the same as licensing in international business theories and buying a whole production is the closest to terms of franchising (Welch, et al., 2007). Although our report will focus on the product perspective and not the organisational perspective we believe this definition can be valuable, since they have common denominators such as the live performance that is experienced by the audience (Fillis & Lee, 2009). Challenges when taking a performance abroad for the first time are shown in the case study to be marketing, lack of knowledge about the venue and the audience. These challenges made it difficult if not having help from a local agent or promotion agencies that would help overcome the hurdles (ibid.).

The conclusions of the case study shows that the internationalisation within the performing arts is motivated both by internal and external factors. Internal factors are for example networking, risk taking and opportunity recognition that lead to a demand in export, and external being the international demand for a performance, meaning demand in import (Fillis & Lee, 2009). At last, the case study also concludes the definition of successful internationalisation within the performing arts as the ability to balance the artistic priorities with differing markets (ibid.).

2.3. Business model within performing arts

To provide some background as to how the performing arts industry works a business perspective will here be presented. In the case of performing arts, a business model is different to any traditional manufacturing or sales company and thus the internationalisation process should unfold differently as well. Within the performing arts the value creation lies in the interaction with the audience, since the mission of a performance is to woo the audience and this is where the value is created (Walmsley, 2011). At the same time the performing arts industry has also become a commercialised industry that focuses on maximising wealth (The Economist, 2013). In a study about business models within the performing arts, made by Walmsley (2011), the changes the industry has had to undergo are shown. Digitisation is the main reason for the business model having to change, and has created opportunities to reach out to a bigger international audience, but the opportunities can merely not be seen in the core product as much as the augmented features. With digitisation a new pool of consumers across borders become more accessible. Some augmented features that have been adapted to digitisation have been live streaming events such as National Theatre's plays and New York's Metropolitan Opera productions. Online marketing and the new ways to reach out to the audiences before and after the performance can also be seen as adopting a new environment. However, the reason for the core product not being the subject for change is because the meeting with the audience is essential to the performance, as well as the venue. The venue, usually a theatre, is most often a fixed historical building (Walmsley, 2011). Therefore we will look at the musical as a product since it is the IPR of the musical that moves across borders and not the theatre and organisation.

2.4. Networks and Relationships

As earlier stated, Johanson & Vahlne (2009) emphasised that reciprocal commitment is required between two parties in a business relationship. This is also shown in Håkansson & Snehota's (1989) article "No Business is an Island" where they discuss the same finding and also show that capabilities and knowledge is built out of this mutual relationship and that they are dependent on each other. When these relationships occur in an environment amongst other comparable relationships it creates a web of interdependent relationships, a so-called network. Not only is an organisation dependent on its counterpart but also on the relations that the counterpart has with third parties. Therefore a company is highly dependent on who it develops and interacts in relationships with (Håkansson & Snehota, 1989). These interdependent relationships are defined and described in the "ARA Model" (Håkansson &

Johanson, 1992) and consist of three different layers further on explained by Håkansson & Snehota (1995) as *Activity links*, *Resource ties* and *Actor bonds*. The “ARA Model” is a conceptual framework that provides a description of the processes of interaction and their outcomes. What the model puts a lot of emphasis on is that all of these three layers are highly inter-connected and each one is dependent on the others (Håkansson & Johanson, 1992).

2.4.1. The ARA Model

2.4.1.1. Activity links

The performance structure of activities within an organisation may be affected by a relationship between two organisations (Håkansson & Snehota, 1995). Within an organisation there can be a lot of complex activities being coordinated and performed at the same time. When creating and building a relationship with another organisation, organisations tend to learn from each other and transfer knowledge about administrative, commercial and technical activities between each other, or one of the parts might undertake activities from the other part. This creates an activity link between the organisations, which might create more activities within the relationship (ibid.). The process of linkage will change the way that activities are carried out and highlight the need of coordination and might have both cost and effectiveness consequences for the organisations. Activity links is not only seen in vertical relationships but also in horizontal. An organisation might try to influence its suppliers to supply complementary services for an easier adaptation (ibid.). By linking activities the organisation can create unique experiences. The activity links do not only affect the organisation but also the counterpart as well as the whole network, as the organisations usually have other relationships as well. Activity links can therefore create more chain links within networks. In the end these links can be seen as activity patterns (ibid.).

2.4.1.2. Resource ties

The relationship of two organisations affects how the organisation utilises their resources (Håkansson & Snehota, 1995). Different aspects of resources can be tied together amongst the two organisations, since an organisation is made up of various resources. These resources can be manpower, knowledge, financial means, image and IPR that assists in the operations. Some of these resources can in a relationship be accessible to one another, often the resources sought by the two parties are of a different type. This is usually at the essence of a business relationship to gain access to another organisation's resource, whether tangible or not (ibid.). Sometimes resources from two organisations can be combined in a relationship and will in

time be developed to be a collaborative resource specifically designed and developed for that relationship. These new developed resources can also be enhanced the more the relationship develops between the new organisations and will most probably be of a new quality. Since the key to developing these resource ties is the relationship, the relationship in itself can be seen as a resource (ibid.). Building up a relationship can be compared to the process of evaluating investments. Since building up and developing a business relationship is costly and takes time, it can be seen as an asset and assets need to be nurtured and furthered in the right way. The relationship is valuable in the sense that it creates opportunity to access and utilise resources of other organisations for one's own advantage and purpose. Within some contexts, resource ties are specific and are used in a certain constellation for one purpose only and are merely a puzzle piece in a web of resources. This can be a benefit or a challenge for third parties in operations (ibid.).

2.4.1.3. Actor bonds:

The relationship between organisations is similar to the relationship of people (Håkansson & Snehota, 1995). The bond between two organisations has an effect on how they interpret things and situations. Their identity is also changed in regards to each other and others. Being in a relationship with one organisation that is known as strong and developed will help in other situations and relationships. The actor bonds will arise in a mutual relationship, as the two parties focus a certain amount of interest and attention to each other (ibid.). The mutual committed relationship extends to the amount of priority that is given back and forth. The actor bonds are closely tied to what the parties have access to, in regards to knowledge and what is exchangeable in between them. The identity is an important key in the relationship since every act is based on how one party perceives the other (ibid.). Since the identity plays this key role it can also determine a relationship or because of a certain identity never be sought. Identities are changeable but the shaping process of them is part of the learning process. There are usually certainties and uncertainties in a relationship and the certainties you can experience and learn and by that an identity is built up, but no learning can anticipate the uncertainties in a relationship. But the more you learn about each others certainties and you find out about each other the more you can utilise this in the future if uncertainties are faced. For the uncertainties to be overcome there is a need for trust and beliefs that are at the core of the commitment towards each other (ibid.). How the identity of a relationship is perceived by a third party is reliant on this, therefore the relationship builds up some sort of joint identity of which the involved parties are vital to and the relationship becomes a

phenomenon itself. The above mentioned identity, trust and commitment are parts that not only enable possibilities in a relationship, but also constrain certain things. When you have a close relationship, maintaining it is an important part and that is done through both of the parties having to adhere to the unofficial and official rules that are stated, these rules are called 'bonds' (ibid.). The bonds merge together as an organised structure and are one component in a bigger web of actors. Therefore, being in any relationship with bonds is a source of stability but also for change in a big network. Challenges come with the actor bonds since they are carried out by individuals where not every single one has the same intentions or perceive things differently and further on large organisations are made up by several units (ibid.).

2.5. Summary of Theoretical Framework

The parts of the Uppsala model we will focus on will be psychic distance from the model of 1977 and relationship/networks from the revisited 2009 model, as we can see signs of both these being an obstacle within the internationalisation process of the musical theatre industry. The 2009 model states that the focal firm, the initiator of the internationalisation business transaction, internationalizes where it sees opportunities and where a partner has a strong position. But we can also see signs of psychic distance playing a role when it comes to musicals (Johanson & Vahlne, 1977; 2009).

When we discuss networking and the importance of relationships we will put a focus on activity links, resource ties and actor bonds and how these have an affect on how the internationalisation process of musicals unfold.

Looking specifically at the performing arts industry we will consider the fact that the product has not been a great object to change since the meeting with the audience is essential, but that bi-products of how to commercialise and adapt to digitisation can be seen in augmented features (Walmsley, 2011). The challenges that are facing the performing arts industry when internationalising are externally due to lack of knowledge about the market and audience and internally not being part of networks (Fillis & Lee, 2009).

3. Methodology

The section about the methodology will discuss the methods selected for the study. It displays a motivation as well as a description of the research approach chosen. Followed by an explanation on how the empirical material was collected. Furthermore, the proceeding of each method is described more in depth. The methodology chapter ends with a description of the methods selected and the process for the analysis. After this an explanation of the quality of the study will be given and will round off with an ethical consideration.

3.1. Scientific approach

A qualitative approach centres on going deep into the understanding and the perception of an issue and focuses on answering the ‘how’ and ‘why’ questions (Bryman & Bell, 2015; Marschan-Piekkari & Welch, 2004). Therefore, we have chosen to take a qualitative approach on our research question, since we want to get an answer on how the internationalisation process of musicals unfolds and the reason behind it. When looking at the internationalisation process of musicals, this research field has been left relatively unexplored, for this reason our study will be of an exploratory and descriptive nature, meaning we need to explore the process and then try to explain the why of the issue, which gives us the more reason to conduct a qualitative study (Merriam, 1998; Hunt, 2010, Yin, 2008). Our qualitative research will be in the form of a case study, which we explain further on in the methodology chapter. We will lead an abductive approach in our case-study which will let us explore the internationalisation process of musicals in another way than just using a deductive approach, which refers to when a theoretical framework is developed first and then used when to find empirical data or using an inductive approach, which is simply the opposite, meaning that the empirical data is used as the basis to form a theoretical framework (Collis & Hussey, 2014). An abductive approach is said to be fruitful if the objective of the researcher is to explore new things, such as other parables and other relationships (Dubois & Gadde, 2002). This has let us revise our theoretical framework through out the study, creating even more relevance towards the subject. This lead to us choosing the Uppsala model and the ARA model.

3.2. Single case-study with embedded units

There are several ways to go about when conducting a qualitative research method, one being a case study that is usually used when exploring a phenomenon or a certain context. The case study approach that we have chosen allows us to explore every part of the process on both sides, keeping a holistic view on our research question. Qualitative interviews with diverse actors within the industry will be used to gain a deeper understanding of the process (Collis & Hussey, 2014). The case study approach we have chosen is an embedded, single-case study. We are limited to one phenomenon and want to keep a holistic view to be able to explain the overall process, but also want to explore the different actors within the musical theatre industry and what their part in the internationalisation process is. A single-case study with embedded units will also give us the ability to glance at the different subunits from different perspectives, in our case the actors that facilitate the internationalisation process. The capability to employ such a rich analysis will help us in the process of shining a light on the phenomena of musicals (Baxter & Jack, 2008).

3.3. Research process

Our first step after having assembled our research question was to look at relevant theoretical frameworks, we mostly had to look at general internationalisation theories since not a lot of studies and research had been done on internationalisation processes within the creative industries and more specifically the musical theatre industry. We then started to gather data on what the industry looked like in a holistic sense and what actors there were within the industry and that would be relevant actors in the internationalisation process. After that we went back to look at theories again to make sure that they actually were relevant and found some new that we thought might add some depth and an interesting approach. We then came into the big data-gathering phase, which was holding our interviews. In this process we juggled our theories back and forth whilst gathering a lot of data and finding out about the industry more in depth. After having conducted the interviews we looked at all of our data and tried to see if there were any pieces left to be able to analyse our data in regards to our theories and then sent out some follow-up questions to the participants so that we could puzzle together the missing pieces. In the end we concluded that to uncover the process of internationalisation amongst musicals with a qualitative approach within the field of international business our theoretical foundations of the study are the Uppsala internationalisation model and relationship as well as networking theories. These have been chosen as a mean of looking at how musicals take the first steps abroad and having a

framework of comparison to the business world. Moreover we will look at relationship and networking theories to try and explain why the internationalisation process unfolds the way it does.

3.4. Data collection method

3.4.1 Sampling

The choice of whom we interviewed relied on having purposive sampling so that we could aim it towards where knowledge was lacking or where pieces had to come together.

Purposive sampling is a non-probability sampling that allows us to choose specific actors within the industry that could provide us with a deeper insight and knowledge (Saunders et al., 2012). We decided to interview several producers, one director, one composer, one head of programming, executive producers and one film producer (producing a film adaptation of a musical). The producers we talked to, were both from the home country, in this case England and from the foreign country, Sweden, which we felt gave credibility and a good input from both sides since we could triangulate the process and make sure that our results would give an all round perspective of the process. The first individual we interviewed (see Table 1), we got through a personal contact. That respondent got us in touch with two other important persons for our empirical study. So, some of our sampling was in the form of snowball sampling which is when one of the subjects or individuals in this case helps you initiate contact with another individual (Bryman & Bell, 2015). She realised that we would be best off talking to some other people who had a closer connection with the musical theatre industry and were directly working with the internationalisation process of it and then she helped us to get in touch with them. Our other interviewees we contacted through email and connections we had from before. In the beginning we failed to get an interview when emailing one of the actors, however we quickly got an interview when being connected through someone we had already interviewed. Every time we have had an interview, they have matched us with further connections to help with the data collection, so in the end when we felt that we had gotten all the necessary input to answer our research question from the defined key actors within the industry we decided to conclude our interview phase.

3.4.2 Primary data and interviews

To be able to explore the internationalisation process of musicals we decided to conduct semi-structured interviews with open-ended questions. Semi-structured interviews is an interview form where you have some questions formulated beforehand, but they are still open

to change and allowed us to adapt questions to the flow of the interview and the interviewee. Having the questions being open ended is beneficial, because it means the interviewee has the opportunity to evolve the answer very freely (Bryman & Bell, 2011). For us, this approach was the most natural choice since we wanted to hear from the interviewee how the industry and the internationalisation process works. The decision to have semi-structured interviews with open-ended questions was made having in mind that our interviews have a lot of knowledge on how this process worked and we wanted to hear about everything so we let them tell us a lot about how they worked and share examples with us from their own experiences. Below, in Table 1, you will find the interviewees in the order they were conducted.

Interviewee	Location	Duration(min)	Title/Position	Actor
Debra Hayward	Skype	30	Movie Producer Les Miserables	Augmented Features
Anonymous	London	30	Executive Producer	Original Producer/IPR holder
James McConnel	London	30	Composer	IPR holder
Thomas Schönberg	London	20	Executive Producer	Original Producer/IPR holder
Bosse Andersson	Stockholm	90	Producer	Local Producer/IPR holder
Ronny Danielsson	Malmö	30	Director	Local Producer
Mats Andersson	Göteborg	40	Head of Programming	Local Producer
Emma Dolan	Skype	60	Theatrical Licensing	Licensing Agent

Table 1: Information about interviewees.
(Authors' own compilation)

As we have chosen to interview industry-active people, we were able to gain knowledge through primary sources, meaning they provide first-hand information as an original source (Göteborgs Universitetsbibliotek, 2014). We believed that interviews held face-to-face would give us more and therefore chose to travel to the locations where the interviewees were situated. This meant that we travelled to London, Stockholm and Malmö as well as going to the Gothenburg Opera. However one of our interviews that was supposed to be in London had to be via Skype instead due to change in schedule of the interviewee and another one we got very late on in the process so that one was conducted via Skype as well. Since our interview approach was a semi-structure one we sat down after each interview and revised the questions to get as much information out of the next interview and interviewee as possible.

Because of this we did not have a fixed and structured template for the interviews, but we did have some basic questions we asked all of the interviewees and some more specific to the interviewees role that we asked the individuals with the same role, these can be found in Appendix 1. Our question about the importance of relationships, see the third question in Appendix 1, came up during our first interview when the interviewee mentioned the topic of relationships and networking. We then decided to take it in as a question to ask all of our participants, however important to mention is that the subject was always brought up by the interviewee before we got to that question. So, that question became more of a follow up questions relating to what they had mentioned previously. The interviews did evolve around the interviewee telling us about their role, since this is of great importance for our empirical chapter. If one of the interviewees mentioned something new or something interesting for our thesis, we wanted to verify that with the next interviewee, to get validity. Sometimes the interviewees also gave us suggestions on what to ask the person they were referring us to, which we then took in when we revised the question for that interview. Since we started to interview the London based actors, representing the home country of the industry in our case. It also allowed us, once we were back in Sweden, to address certain questions with the Swedish actors that represent the foreign side of the industry, to be able to tie up loose ends. After conducting an interview we sat down and pinpointed the most important findings but also checked if there were any loose ends that we needed to either get back to the interviewee via email with or ask our next interview object. We preserved our interviews through transliteration and we were able to do so since we recorded them. We also took notes during the interview and closely thereafter, which are also ways of preserving the interview (Eriksson & Kovalainen, 2015). Therefore, everything that has been spoken in the interviews has been reported on paper, because of this the authenticity is elevated, because we can go back and look at the exact words the interviewees spoke and that is important (Bryman & Bell, 2013). The transliteration of the interviews aided us in working more with the empirical material and helped us to further analyse them (Kvale, 2008).

3.5. Data analysis method

3.5.1. Second order narrative

Our empirical chapter will be presented as a second order narrative. This means explaining and telling the stories of other people's experiences. They do not always focus on the individual story or the individuals telling it, but rather on constructing a collective story, in this case describing a phenomena (Elliot, 2005). We did this to provide a greater knowledge

of how the internationalisation process of musicals and the musical theatre industry works, which is the one of the fundamental reasons for this study. It has also been a part of the analysis process since we have put it together as an explanation from how the internationalisation process from beginning to end looks like. We used a heuristic approach since we had our theoretical framework already with us, so we wanted to make our empirical data easily approachable when analysing it in regards to the framework.

3.5.2. Execution of analysis

When executing our analysis we have revisited all of our empirical data and found a way to describe our phenomena. Further on, we sought to find similarities amongst the interviewees in regards to their thoughts on the importance of certain factors and tried to pinpoint these. We then went back to our theoretical framework and familiarised ourselves with it again so that we could compare it to our empirical findings and look for connections and correlations to further explain our findings and our research question.

3.6. Quality of the research

When conducting qualitative research it is of great importance to make sure your work is trustworthy and we have decided to look at four aspect that together provide this that Shenton (2004) writes about. The first of the aspect for looking at the trustworthiness of the study is dependability, this means being able to follow the research path chosen, the findings and insight and the process of analysing. A great aspect to regard is that other researchers taking on the same or similar questions should be able to come to the same or complementary conclusions. We believe we have regarded this aspect in our study through providing a holistic view on the chosen research field, and the findings from our interviews have provided the base for our empirical data that has also let us triangulate our findings. Being able to triangulate our empirical data and having worked hard on finding actors within the musical theatre industry, everybody knows everybody that interacts with each other and has given the study credibility, which is the second aspect that also brings trustworthiness. Another approach we had for gaining more credibility was to send out the finished empirical chapter to the interviewees for them to look over so that we had not interpreted their answers wrongfully. The third aspect that provides trustworthiness to a study is confirmability, this aspect concerns the researchers' bias and how they worked on decreasing it. In our case since we have been able to work a lot with triangulating our bias has been minimised. The fourth and last aspect in regards to trustworthiness is transferability and this refers to having

transferable findings that can be used in other research fields. Since our study has been of an explorative nature and we have looked at a specific context we are not able to provide statistics, but we believe that within the creative industry there is a possibility to generalise how other sub-sectors can act in a context like this.

3.7. Limitations

One of our biggest limitations is that we have only looked at one aspect of the creative industries. As we spoke about earlier we have been able to triangulate the case but not so much the actors individually since we have not had multiple interviews with individuals with the same role, at least not in with all of the actors. We also do believe that we have been able to interview all of the important actors within the internationalisation process of musicals but we know that we have not interviewed an IPR holder that is owner to a musical that has been internationalised, so that can be seen as just a minor limitation.

3.8. Ethical considerations

When conducting research of this kind, it is important to follow some ethical considerations. These considerations can vary from source to source but the main conclusions and the points to follow when making sure your participants/interviewees get the right treatment in a qualitative study are according to a report by Vetenskapsrådet (2002) Information, Consent, Confidentiality and the Use of the material. According to Bryman and Bell (2013) the important pillars of ethical considerations are confidentiality, integrity, anonymity and voluntariness. Interviewees should be participating voluntarily so that they do not feel forced or uncomfortable. They should be given the option of being anonymous in the study and they should be made aware of that the material gathered will not be used for anything else. It is also imperative to make the participants aware of what the study is about and what the purpose of it is (Collis & Hussey, 2014).

When making the initial contact with the interviewees we clearly explained to them what the purpose of our study was and also once more when the interview was held. The first part of the interviews was to ensure whether the participants wanted to be anonymous in the study and whether or not they allowed us to record the interviews. All of the interviewees have partaken willingly and without any compensation. We also ensured all of the interviewees that the information gathered will only be used for this study and our research purpose and not shared amongst the participants as well. Additionally they all got the chance to review our

interpretation of their interview from our empirical data chapter to ensure no misinterpretation was done.

4. Empirical data

Everything following in this chapter is knowledge shared with us from our interviewees. We will present it in a way that we will take you through the process from beginning to end. How a musical is first produced in a home country to the different ways it can be internationalised all around the world. Once this is done we will present the relationship between the different actors within the industry and explain their roles.

4.1. Pre-requisites for internationalising

To be able to internationalise a musical, taking it abroad, you need to have a great musical to start with. During our interviews, what a great or successful musical is has not been clearly defined, but the financial aspect has often been mentioned as one factor and ticket sales as well. Another way to look at the success of a musical is to look at the running of it, but that can also be deceiving. Even though a musical is running for a long, you might not make that much money because once the actors, the theatre, the musicians, the crew, the royalties and the marketing has been paid there is not much left. From the outside a musical running for five years can be regarded as very successful, whilst still not making any money at all. For a musical to be able to play for a long time and be internationalised our interviewees have all stated that it needs to be a great musical. During our interviews we were provided some background knowledge as to how a musical is created. Important to mention is that a lot of people partake in the process. A lyricist, a composer and a book writer are usually the main authors, although in some circumstances the director and producer can also be a part of the creation. As we have come to find out during our interviews the most important piece for a musical to become great is the story, it can be an original story or based on something pre-existing. The story and the characterisation is what really makes a musical great, a story that is universal and grabs the interest of every audience can be appreciated by everyone and not just the audience in one country.

4.2. Actors

Before going into the internationalisation process itself we will clarify the actors taking part in it to create a better understanding and make it more comprehensible.

4.2.1. IPR Holders

IPR holders are the authors of the musical, as mentioned before this is the lyricist, the composer and the book writer. They are the original creators and get royalty when their work (the music & book) is licensed to producers. Original producers can also be seen as IPR holders as will be explained in the next paragraph.

4.2.2. Original Producers

Original producers are the first time creators of the musical production. They license the IPR directly from the IPR holder and then create a production together with their creative team where the production becomes new IPR that belongs to the original producers, such as directions, choreography and design. This new IPR can be licensed directly to local producers. Sometimes the creation of the musical is a collaboration between the IPR holder and the original producer. Original producers are situated in the home market, the market where the first production takes place.

4.2.3. Licensing Agency

When talking about the rights to the music & book (the IPR owned by the IPR holder mentioned above) a new actor comes into play, namely the licensing agency. They represent the rights of the musical and license it to producers that then obtain permission to reproduce words, music and dialogue together with the regulations that come with the license, which can be called the secondary-rights. To clarify, they are licensing the IPR of a musical and representing the IPR towards producers around the world, based with regional offices or agents.

4.2.4. Local Producers

Local producers are producers in the foreign market that buy the rights to the music & book and then make their own production of a musical.

4.3. Life stages

There are three life stages of a musical shown in Figure 3, important to mention before they are further explained is that they are not linear but can exist simultaneously. Seen as for example *Les Misérables* has been played as a first-class production on the West End for more than 30 years and other places as well, whilst being played as a replica in various countries at the same time (*Les Mis*, 2017). There is a potential fourth life stage of a musical and that is when the rights are opened up for amateurs to apply for, such as schools and amateur theatre but this will not be further discussed in this thesis.



Figure 3: *Life stages of a musical.*
(Authors' own compilation)

4.3.1. First-class production & Replica

When a new musical is developed and it is produced for the first time, either on Broadway, the West End or both, which are the two big centres for new productions, it is called a first-class production, as shown in Figure 3. A first-class production means that the musical has been written and created by a creative team that is consisting of the director, the choreographer, the designer and the music personnel and then you have the producers, whose role is to coordinate a shared vision amongst the creative team, together these are being called IPR holders of the first-class production. A first-class production is usually only done on Broadway, the West End and the bigger musical theatre markets such as Germany, the Netherlands, Japan, South Korea and North America.

Even though you move from the location of the original production, where it is put up for the first time, it can still be a first class production, in this case called a *replica*. A replica is a production that is an exact copy of the original production and is produced with support from the original production team. For example, *Les Misérables* has its original production at the West End but is being done as a first class production in several other countries in the world. These are replica productions, where the local producers license all of the IPRs, both music &

book as well as the direction, choreography and design. In some cases the sets and costumes can be rented since they have an extra set of everything for when replicas are done, but in other cases they have to rebuild everything according to the original designs. When it comes to the more intangible parts such as direction and choreography the original production team will send out a supervising team that will help and guide the local producers in putting up the so called replica and making sure that it is exactly the way the original production is. All of these IPRs are then licensed by and from the original producers.

4.3.2. Second-class production

Once a musical has been done as a first-class production, the original IPR holders of the music & book (lyricist, composer and book writer) will look to elongate the life of the musical. This would be the second life stage of a musical, where only books and lyrics are licensed and this is called a second-class production, which means a foreign local producer obtains the permission to do their own production of a musical. This means the local producers only use the music & book and get the creative freedom to do their own interpretation. Important to mention when talking about the creative freedom in this context, is that it cannot be too similar to the original production because then you would infringe on the IPR of the original creative team, but it is also limited by the story and this becomes a fine line for the creative team taking on a second-class production. Sometimes the IPR holders have preferences of how the musical should be produced, in these cases there will be set regulations enclosed with the contract for the license. The reason for this is to preserve the integrity of the original authors and their story. For example one of the interviewees mentioned that putting Mary Poppins, a Disney character, in a short skirt and leather boots would be disrespecting the integrity. Not all musicals come with regulations, it is very individual what the IPR holder requires. Some requirements could be as to how the characters should look like or in which setting and era the musical takes place and these are stated in or come with the licensing contract. In the licensing agreement the rights to translate a musical is also given but is also dependent on approval by the IPR holder. Moreover things such as marketing, budgeting and ticket prices can also be things that have to be approved by the IPR holder.

4.4. Selection process

In the process when a musical is internationalised, what often happens is that a local producer would apply for the rights from the licensing agency to get permission to do their own

production of a musical. That means they cannot do any of the creative elements on the original productions, the first class productions, they are instead getting permission to do a second-class production. A lot of local producers do not have the resources, the money, the talent or the personnel to do a replica production and that is why second-class productions exist. They are not as costly to put up in regards to royalty since you only have the authors (IPR holders) to pay and not a creative team (original producers) as well. How local producers decide what they want to produce is mostly a question of personal taste, what they connect and relate to and what they think will work with the local audience and what they are able to do with the resources they have. These resources can vary a lot and are based on the size of orchestra they need to fill out, the size of the ensemble, how many different sets are needed, the number of costumes and if there is specific casting needed for a main character. Usually when looking at these aspects in a musical producers can make a calculation of the production costs, which gives them an indication on whether it is a musical to consider or not. When a local producer sees a new musical and they are interested in producing it, they might express their interest to the licensing agencies to see if they already have the license for it, or if there is a possibility for the licensing agency to obtain the rights by buying the IPRs from the IPR holders. Usually the licensing agency has seen something they like and that they want to represent, or the local producers they are in contact with are interested in something, as mentioned before. Therefore they decide to acquire the rights because they know they have interested licensees and can distribute the license to other countries and local producers and therefore be a part in giving the musical a longer life.

4.5. Royalty and motives

The IPRs are often bought by the licensing agency for a set amount of money, which is paid in advance. The licensing agency then sells it to the local producer that also pays a set amount of money in advance, this because the licensing agency wants to make sure that they get return on investment for initially buying the rights. What happens once you have produced the musical you bought the rights for is that you will have to pay royalty to the IPR holders, which is a percentage of the box-office receipts. In a second-class production this means paying the authors of the musical via the licensing agency and in a first-class production it would be not only to the authors but also to the creative team. The set amount of money you pay initially is to obtain the rights, once you have produced the musical and made revenue, the royalty exceeding the initial amount will then be paid to the IPR holders via the licensing agency. If, on the other hand, you decide not to produce the musical you will have paid that

amount for nothing and you will not get them in return, the only thing is that you might have kept someone else from producing it instead. Often a license goes for one territory or a country and so if a producer in one country buys the rights, no other producer in the same country will be able to buy them within the time frame the license runs. The time frame for a license that a local producer buys from the licensing agency is usually one to three years and a license that the licensing agency buys from the IPR holders is in general ten years but it also varies from musical to musical.

Since a lot of money is involved in this process, usually the basis for the licensing agency to choose the local producer is how much royalty they will be able to bring in, meaning how many tickets they can sell and how long the musical can run. This becomes an aspect since sometimes a lot of local producers want the same musical. As mentioned before and continuously mentioned in our interviews one of the motives for internationalising a musical is to earn money, on the other hand the other purpose of internationalising musicals is to keep the material alive and to have the work shown. As one of the executive producers puts it:

“Sometimes along the way you also meet some amazing people and it’s worth doing this to keep the material alive. Because if you run out of places that can afford the six to ten million pounds production, the work still deserves to be seen.”

The executive producer also emphasises that the reason for wanting to make money is to be able to continue the process of keeping it alive, since it is costly to produce a musical.

“We allow our shows [musicals] to go to dozens of countries that can’t afford the exact London production but can still do a very good work and the shows [musicals] are very successful there, and obviously there’s money that comes from that.”

4.6. Internationalisation

First- and second-class productions are both ways of internationalising a musical. Under first-class productions you have two different options to do it, one of them being the before mentioned replica and the second being going on tour with a musical. A tour of a musical is essentially the same as a replica only it moves from place to place, however consisting of the same team so the production is usually in English, which might in some cases limit the audience. Usually a tour is restricted to a territory because of the rights. It can be a North

America tour, a UK tour or a European tour for example and can be played for example in only one place for four weeks or just a few nights moving from place to place. The choice of location is driven by the availability of venues or if two different places already are set and there is a gap in between, in such a case the producers might choose to play at another place in between just to keep it going even if they know they might not make money off of it, this is called a *filler*.

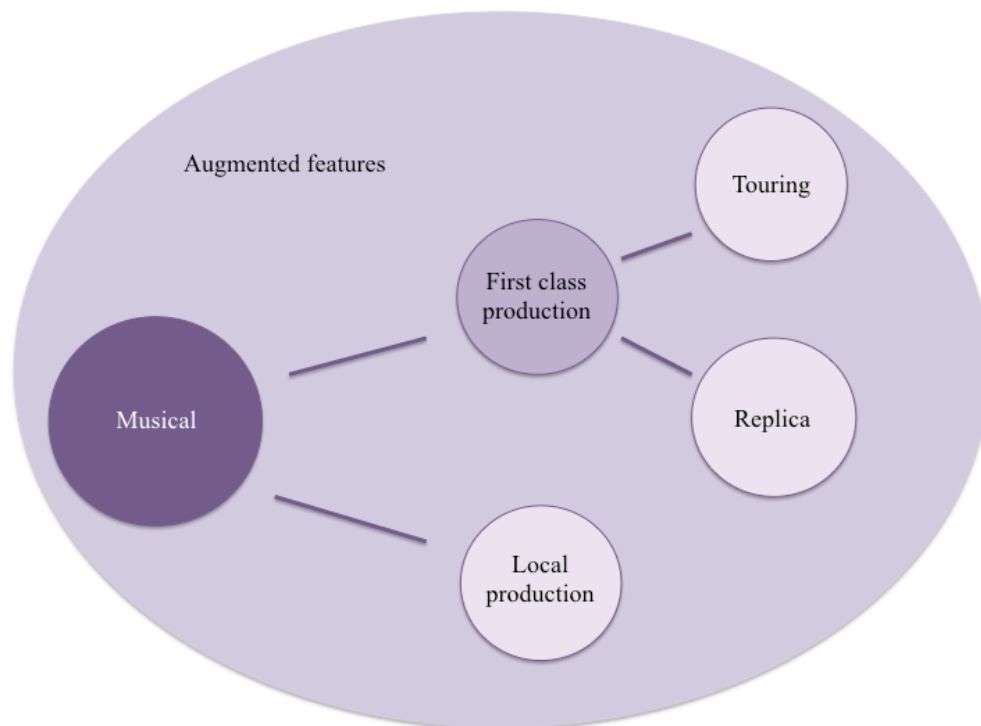


Figure 4: *Ways of internationalising a musical.*
(Authors' own compilation)

To sum this up we visualised it in Figure 4 where we have the musical and then showing the different ways of internationalising. When talking to our interviewees about which side is the more forceful in the process of internationalisation we found out that in a second-class production the local producer is most often the driving force of the internationalisation. The local producer is the driving force because they know what works best for their audience and experience the local demand that they can act upon. In a first-class production and touring, the motives usually come from the original producers, because they want the material to be shown in its original state and get the material out there and to awaken local producers interest. When it comes to the first-class productions that are replicas the motives can come from both ways. When a local producers wants to do a replica it is because they want to do the original production since it is what their audience demands. In the case when the initiative

comes from the original producers, the reason is that it generates more income since they do not get money from second-class licensing as the local producer only license the music & book from the IPR holder.

4.6.1. Augmented features

As you can see in the model in Figure 4, augmented features is something that surrounds the whole industry and the internationalisation process. Augmented features could be merchandise (brochures, CDs, souvenirs & memories), recordings, DVDs and film adaptations. Film adaptations are one of the recent rising augmented features together with online behind-the-scenes features that have been enabled by digitisation. Film adaptations can be seen as its own step in the internationalisation process since it enables the musical to reach a whole new world. Sometimes a film is adapted to the stage into musical, an example we came across during our interviews is the case of Billy Elliot. In this example, the musician Elton John saw the movie and saw the possibilities into making it a musical according to the executive producer of the musical:

“Elton John was the composer, really what he was doing was igniting the passion to do it. Because it was his reaction to the film and saying this could be musical that set it all at motion.”

Usually when a movie gets made into a musical it is because of a pre-existing audience so that you can be sure there is an audience out there already wanting to see the production. In other cases it starts as a musical, which then gets adapted into a movie, such as mentioned in our introduction, Les Miserables or Phantom of the Opera. These features make the musical more accessible since going to the movies is a lot less expensive than going to the theatre, one of our interviewees working as a movie producer and produced the film adaptation of Les Miserables said:

“Film is definitely cheaper and more accessible. We are in a massive cycle now of musical films. They show no sign of abating, I mean almost every single show has been optioned [to be made into a movie]. But I think something like Wicked [a musical], that was optioned to be made as a film years ago, but what they wisely did was let the shows [musicals] mature for many years. So, they gather an audience by playing and opening all around the world in

theatre. So the IPR and the brand become much stronger. So when you come to making a film you've already got a built-in audience."

In her opinion it seemed the other way around than mentioned before, where the film needs more viewers so they let the musical mature before adapting it to a movie. This shows how strong the brands within the musical theatre industry are in regards to other creative industries. Film adaptations of musicals often come in cycles, what is currently "trending" changes over time and what people enjoy is subject to personal taste, similar to other sub-sectors of the creative industry such as movies, music and fashion for example.

4.7. Relationships within the internationalisation process

In Figure 5 we will try to visualise the different relationships within the industry that occur within the internationalisation process and they will be further explained below.

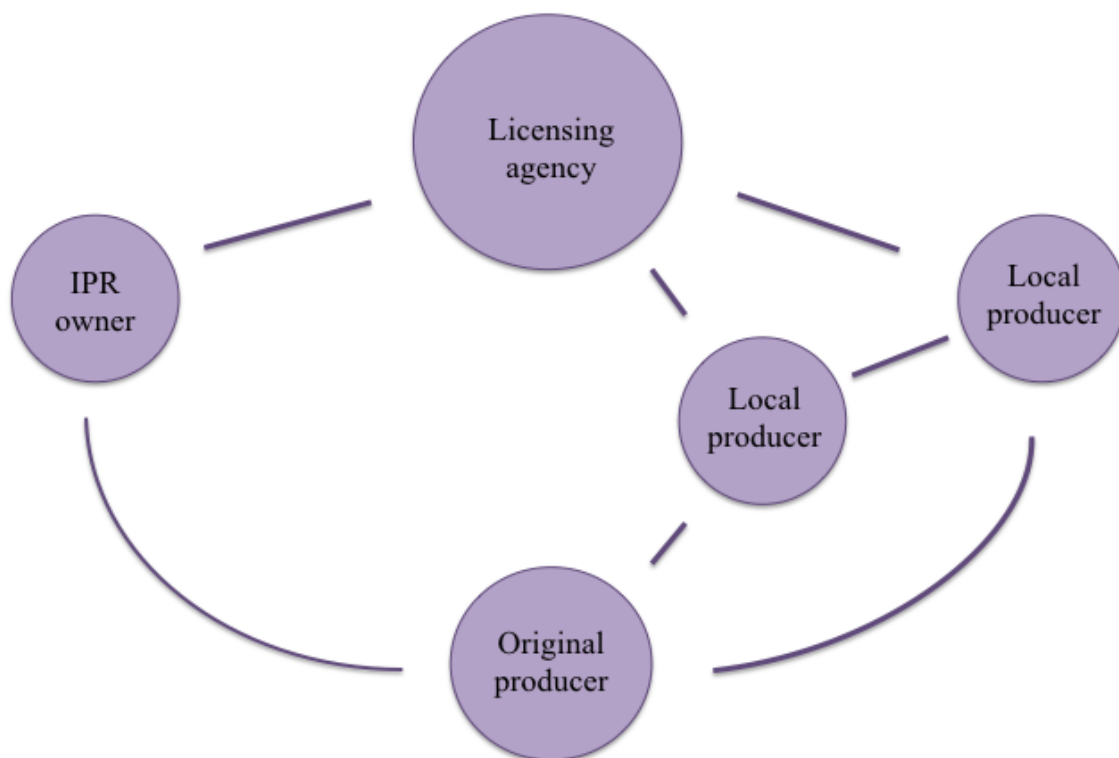


Figure 5: *The relationship ties within the musical theatre industry*
(Authors' own compilation)

4.7.1. Relationship between IPR holder and original producer

This relationship is probably the one that can take on the most different shapes. Often a producer meets with the writer and buys the rights to produce the musical. For a producer this

is, according to our interviewees, the dream finding a new musical and then getting the chance to be the first one to produce the musical. Sometimes the IPR holder licenses the material to the producer and grants them all the creative freedom and sometimes it is a collaborative process between producer and IPR holder, where material is still being created during the production period. Whilst talking to an IPR holder, he stated following:

“When you write a musical, when the words and the music is finished and when the rehearsals begin, you [the IPR holder] are usually locked out of the theatre. Because it’s like having a baby and you are giving it over to the production team. (...) But you have to then go and let the actors learn it without being interfered with, and then once they learned it you can come in and say your bit. But even then, that is a collaborative process, it is always going to involve compromise.”

This shows that it is not just black and white even though the IPR holder license the material to the producer, the IPR holder might be involved in the first production and be a part of the creation. Since this will be the first time that the material is produced, it is therefore important to make sure that the integrity of the authors is protected. Hence the relationship between the IPR holder and the original producer is a tighter bond than with local producers later on. This has lead to the creation and the production of a musical becoming more and more of a collaborative process, since nowadays a lot of musicals are created through workshops, with both the IPR holder and the original producer. During the workshop there are endless changes such as new songs and rewrites, so the final musical can sometimes be the 10-15th draft. Here both the authors and the creative team have played a role in the creation of the musical.

In some situations a new version of a musical can arise, the original producers might decide to revive their original production since it has been playing for a very long time or the book adapted by some local producers can become the new original production. We found a case of this in Sweden and the producer explained following about the process:

“The director did an adaptation of the manuscript that we had received, since they [the IPR holders] liked it, we then took what the director wrote and translated it into English and had a workshop here half a year later and they [the IPR holders] came back again. We made this workshop with Flashdance in English and then our version of Flashdance became the original production, and now they will be touring it in England starting in September. They

use the script we were working with, which means that we and the director have a little part of the royalty that everyone worldwide needs to pay if using the new script.”

This example just shows how much of this industry is reliant on personal taste and what a few individuals can bring together and also that the creation process is somewhat fused between different actors. Sometimes the original producers own a piece of the music & book IPR, this is the case as seen above. In other cases when the producers have been part of creating the material through workshops, they do not just own the rights to the original production but also parts of the music & book IPR.

4.7.2. Relationship between local producer and licensing agency

The relationship between the local producer and the licensing agency is a constantly on-going important relationship as the licensing agencies are the ones distributing the rights to different local producers and decides who gets to produce what. The licensing agent usually has a focus on a specific territory for example the Scandinavian countries. This creates an advantage as the agent then gets to know the territory and the different local demands, meaning sensing what the local audience wants and also what the different producers preferences are. We were for example able to get in contact with the person responsible for the Scandinavian region at one of the biggest licensing agencies, who said the following about choosing local producers:

“Let’s say for example everybody suddenly wants to do Charlie and the Chocolate factory and I have Malmö and Stockholm, all contacting me to say ‘I want to do this musical’. Who do I choose? Early conversation are important because you remember what people are interested in, I know what their audience like and I know the shows [musicals] that have done well for them, the shows [musicals] that have not done well for them and generally what their audience wants.”

The relationship is built on trust, not only towards the local producer but trust goes both ways, to the licensing agency as well. As there is quite a lot of money involved in these relationships, the trust has to be mutual. As the licensing agent said:

“I need him [the local producer] to be able to sell the show [musical] and he needs me [the licensing agency] to be able to obtain the shows [musicals].”

The licensing agency needs the local producer to be able to sell the musical and at the same time the local producer needs the licensing agency to obtain and preserve the rights to the musicals. Because of the licensing agencies being constantly updated on which musicals are being produced around the world, the relationship and discussion with the local producers are constant and local producers we interviewed all stated they tried to catch up with their contacts whenever possible. The discussions between the local producer and the licensing agent can be about what musicals are played at the different theatres, what will happen to them and what is of interest to the local producer. If there is no interest in a certain musical, there is no need for the licensing agency to try to negotiate with the IPR holders of that certain musical. One of our interviewees clearly stated that it is not a request you do in paper format, it is all about personal relations and communication. The licensing agency is also present at all of the premieres, which provides yet another opportunity to meet up.

As the licensing agency already have bought the rights and invested a lot of money in advance, as we mentioned earlier, it is of interest that they get their money return and that the musical is played as much as possible. The licensing agency can buy the rights for the music & book of a musical for a length of up to 10 years, depending on the popularity of the musical. It is then their task to hand out the time to the local producers, which can vary from 1-3 years, depending on the reputation of the theatre. The length is mostly negotiable and the relationship is of importance in these negotiations. The relationship and the reputation of the theatre is often based on what the local producer does with the rights they are given, if it is a serious theatre that does not cut corners just to save money, if they get the right audience, good publishing, good reviews etc. These are things the licensing agency takes into consideration when choosing which producer to give the rights to.

If a local producer has a good relationship with the licensing agency, it might result in getting the rights to produce in more than just one city, meaning a tour or collaboration with other theatres might be possible, and thus also sharing costs and risks. A good relationship and well performed productions might also result in offerings of rights early on to future productions, where the agency knows that the theatre and local producer will be able to handle the production in a professional way. Whereas, a bad or non-existent relationship would result in not getting the rights or having to start with doing less popular musicals to prove themselves to the licensing agent.

4.7.3. Relationship between original producer and local producer

The relationship between the original producer and local producer comes into existence when the local producer does a replica of a musical, as stated before that means that you buy the creative rights as well and not just the music & book. The responsibility of the local producer in this case is to translate it into the local language and cast it with local actors and musical artists and singers, the later together with the original producers. What happens in the process of producing a replica an executive producer mentioned:

“And when it’s a replica we send teams to go there so we don’t just send the set, like IKEA. We send a whole lot of people, it’s a small army of people. I mean it can be between 10, when the show’s [musical] been there before, to sometimes 30, when it’s a new production, when it is the first time it’s happening. To then mount it with the local partners. And then we [the original producer] go to the press night and then maintain it [the production], while we are obviously always in contact of how things are going.”

So, the original producers send a team to help the local producers out during the whole rehearsal period to support and make sure things are going the way they should. After the production starts the performance phase, according to our interviewees, the original production team leaves and then controls the on going production via reports sent by the local producers. The team is not just there to control but also to make sure that it gets the opportunity to be as good as the original production since that is what the audience will be expecting. It was also mentioned by our interviewees that in this process you might also have to adapt small things in the musical such as changing the colour of the lyrics just because some references do not make sense in the local language and so it is important to change the references for it to appeal to the local audience. Further on, producing a replica can mean renting existing sets and costumes that the original producer already has, if the local producer does not want to build up a new stock of everything. This becomes another responsibility of the local producers to make sure that the sets and costumes are treated well. This relationship is during the rehearsal period a real collaboration process, which both parts are very involved in. According to our interviewees maintaining the relationship with original producers is about making sure they know that the local producers are out there and they will do this in various ways, such as meeting up a few times a year. Although the relationships are important there are other factors having an impact in this transaction as well. The musical

theatre industry is divided into a first-class market and a second-class market, where some countries make up a market for first-class productions and other countries for second-class productions. There are situations where a second-class market gets to do a replica but, however this is unusual and that this decision lies with the original producer.

4.7.4. Relationship between IPR holder and licensing agency

The relationship between IPR holder and the licensing agency is vital for the internationalisation process. Without licensing agencies to handle the secondary licensing around the world the musicals would not be produced in foreign/different countries. The licensing agency has become a middle-hand in this industry representing the IPR holder and their work. Their job is to make sure that the material lives on but also that the integrity of the work is kept and respected. Our interviewee at a Licensing Agency said following about the responsibility to protect the authors' work:

“A bad decision and a bad production might mean a show [musical] will never be done again and that is not fair for the work since we have a responsibility to all of our authors that we represent to try and get all of their works on wherever we can, whatever size production.”

The licensing agency sends reports together with the royalties continuously throughout the year, so that the IPR holder knows what is happening with their works. Usually the licensing agency is not in direct contact with the IPR holder but in contact with the IPR holder's lawyer. When it comes to IPR within the musical theatre industry, the life of the property is 70 years after the death of the final composer or the final author. During those 70 years the rights are a part of the estate of the IPR holder and therefore belong to the remaining family most often. After these 70 years, they fall into public domain and can be used for free by anyone and are no longer a source of income to the IPR holder and its estate or licensing agent. Although the licensing agency is very free to license the IPR for some musicals they still need to get clearance from the IPR holder. In these cases they send information on where it will be produced, by who and how many performances will be played. This to check as well with the IPR holders that the work is not playing in the same country or is on tour in the same region, but as it seems the licensing agency has a good overview of that already. There are not that many licensing agencies in the musical theatre industry, our interviewees mention that there are four-five big licensing agencies. They usually find themselves in a battle when trying to obtain the license, since everybody wants the latest musical. Sometimes authors

choose an agency based on whether they have entrusted them with previous work or they simply choose the agency with the biggest chequebook. During our interview with a licensing agent, another important factor that the IPR holder looked at was how big of a reach in the world the licensing agency has. Sometimes not all of the agencies are present in some of the emerging markets within the musical theatre industry such as South America and Eastern Europe and then if the IPR holder wants to reach out to those markets with their work this becomes an important factor. So, in cases the driving force can be the IPR holders that choose who they want to partner with but sometimes the licensing agency decides not to buy some licenses because they do not have any interest in it, which is information they can gather and assemble from the local producers around the world.

4.7.5. Relationship between local producers

Usually these two actors, when producing a musical, do not have that much contact with each other. In the past years a change can be seen with theatres collaborating when bringing a musical to the foreign country. This collaboration can be performed in different levels of integration. Sometimes it is just the movement of a production from one theatre to another, and sometimes it is a deeply integrated process where risks and costs are shared from the beginning. In other cases the relationship can be about helping to build up trust with the licensing agencies, since as mentioned it is hard for new local producers to earn the initial trust with them. When one local producer is helping another local producer with getting rights to a musical this in our case increases the opportunity for a musical to be even more internationalised. Therefore collaboration with a local producer, who is in possession of an already established relation, can be crucial to gain the opportunity to be able to buy the rights for a musical, when you are a local producer in a foreign country. One of our interviewees mentioned:

“Personal relations are super important as I have noticed, since I work a little bit outside of the Gothenburg Opera as well. I have helped Jönköping a little in helping them becoming a theatre that produces musicals and in this case I have used my existing relations to help them get the rights.”

According to the interviewees the reason for not having had much collaboration is that they have different audiences and therefore their demands differ. Some of the local actors think it is a shame that the level of collaboration is not that high and not just in one of the foreign

countries but also within a region/territory. During our interviews we have heard about other attempts for collaborating on one production, but it has simply come to nothing because timing has not been right or something else has come between.

5. Analysis

In this chapter we will provide an analysis of the empirical findings in relation to the theoretical framework. We will also discuss why it is important to look at the product in our study and not the organisation. Thereafter we will try to provide an analysis and try to find common denominators between our findings and existent theories. In the end some improvements might be suggested and the analysis will also provide a base for the following conclusion chapter.

5.1. Internationalisation

We would like to clarify why we have chosen to look at the internationalisation process of the phenomena of musicals as a whole and not just the internationalisation of the organisation or the actors. In our empirical study we have come to find that it is not the organisation or the actors that move across borders in the internationalisation process, but it is the musical itself as a product that is being internationalised. The actors within the industry are a subsequent of the product, because without the product there would be no internationalisation process, the industry would simply exist separately on national levels. Take the licensing agencies as an example, if no IPR would exist, there would be no need for an actor that represents the IPR towards foreign countries. But if there would be no licensing agencies, the IPR would not be distributed abroad and therefore no internationalisation process would exist in the sense it does today. This is where the licensing agencies play a big part as they can be seen as a supportive enabler to both sides, as they work on representing the IPR holder but have a closer relationship with the producers to make sure that the material is played overseas and is done well. Here, we can see a connection to the Uppsala model 2009 (Johanson & Vahlne, 2009), as this is where the knowledge and the opportunities are facilitated between the licensing agency and the local producer. Knowledge in our case is represented by the local producers ability to produce a musical and subsequently because of this, they get more opportunities in actually producing the musical and others in the future, therefore facilitating an internationalisation process of a musical. Since the licensing agency is the enabler in this

process they therefore are the decision maker of which local producer gets to produce which musical. For the local producer it is therefore crucial to have a good relationship with the licensing agency to be able to get the opportunities, but for this to happen they also have to show the licensing agency that they have the knowledge of how to produce a musical. This is important since the licensing agent might have several local producers to choose from and therefore use good relationships as well as knowledge about the local producer to make commitment decisions. Johanson & Vahlne (2009) describe the commitment decisions based on relationship as a pre-requisite for building trust and learning from each other, whereas we see in our case that they are interdependent and that trust already needs to be there to make the commitment decisions. The respect of integrity for the work is of utmost importance as well. If the local producers do not follow the instructions and guidance the IPR holders have, the relationship between the IPR holder and the licensing agency might get damaged and not just the relationship between the licensing agency and the local producer.

Fillis & Lee (2009) mentioned in their case study that the internationalisation process “*differs from the traditional perspectives exporting, licensing and franchising*” (Fillis & Lee, 2009, p.822). However, although we agree to some extent that the internationalisation process might not be a traditional one in comparison to manufacturing, their case study has not looked at IPR specifically and how other industries work with internationalising of the IPR. This we find important since it is the IPR, making up the musical that essentially is being internationalised. Even though they might not be 100 percent accurate, we still believe that touring a musical can be seen as the exporting equivalent while secondary licensing is the equivalent to licensing. When it comes to first-class productions, namely replicas, this is the least similar to one of the above-mentioned ways of internationalisation although it can be seen to resemble both licensing and franchising. In our empirical data we described that the decision of who gets to make a replica lies with the original producer, however our finding when interviewing the local producers is that most of them do not want to make a replica but rather their own production, a so called second-class production, as this enables more artistic freedom and creativeness.

When looking at the driving forces within the internationalisation process they are different with each method for entering a foreign market. For example when it comes to touring a musical it is, as mentioned in the empirical chapter, driven by when the venues are available but it mostly comes from the original producers and can therefore be said to be export driven

due to push factors from the original producer. In the case of second-class productions it is import driven since the driving forces are pull factors from the local producers. When it comes to first-class productions, which is both touring and replicas the motives vary but most usually it is export driven since at the stage of a first-class production it needs to get out there and be seen by many before the interest has been awakened by local producers and then becomes import driven. This can also be connected to the knowledge part of the revisited Uppsala model (Johanson & Vahlne, 2009) where the original producers work on providing the knowledge to the local producers instead of knowledge being a state aspect and is not just arises in the local producers. Therefore, showing that not just one actor is present in one of the boxes for that act to take place but that it is a coaction. Important to mention is that the internationalisation process does not differ a lot from the nationalisation process, when a musical is originally produced in London and then taken to a domestic producer or a foreign producer, the process and the actors supporting the process usually looks the same. The only really apparent difference is the translation that needs to happen as well as some minor changes, such as changing the colouring of certain lines in translation, as we mentioned before, since some references do not necessarily make sense in that specific country. Therefore we see that psychic distance as described in the original Uppsala model (Johanson & Vahlne, 1977) does not play that big of a part in our case, as the differences can easily be changed in the translation process. In local productions, some sets in the musical might also be changed, if there is room for freedom of change in the contract, to be more accessible and relatable to the audience. This is mentioned in Fillis & Lee (2009) to be a vital part in successful internationalisation, where the ability to balance the artistic restraints with diverse markets and still put on a successful musical, meaning in their case having a big audience and making money.

To be able to make money you need to know that you will have a big audience before the first performance and there are several ways of securing this. As we have mentioned in our thesis, nowadays there is a demand for turning already existing material, a famous story or music from a popular band, into a musical as the hope is to have an already pre-existing audience. One clear example for this is Billy Elliot, since it began as a movie, which later on got adapted to the stage as a musical. Another way to make sure that you make money off of musicals is to work with enlarging the audience. This might be one of the reasons for why there is a rising demand in making musicals into movies, this can be seen as an augmented feature and it is all about expanding the market. This enables a new audience as they can first

watch the movie, listen to the recorded music and take part in other augmented features, building up a demand to go and see the actual live performance of the musical. So therefore, what has changed in the industry is how to create a demand, through augmented features for going to see the live performance. As the live performance in itself has not been subject to change since the meeting with the audience is still at the core of the product. Even though we might not agree with Fillis & Lee (2009) in some things, the challenges they bring up when internationalising are mostly the same, such as marketing and lack of knowledge about venue and audience. Here is where we can see another connection to the revisited Uppsala model (Johanson & Vahlne, 2009), where IPR holders have to trust the licensing agent to have chosen the right local producer so that they can be sure that the local producer knows what they are doing while protecting the integrity of the IPR. Trust-building is therefore vital in all of the relations between the different actors. Another aspect of the Uppsala model closely connected to trust-building is the learning part (Johanson & Vahlne, 2009). An example of this is when a replica is being done and the original producers send out a team of 30 people when it is being produced abroad for the first time but then only have to send around ten people the second time since they have learned how to collaborate with the local partners. Although the learning only affects the original producers, they would not be able to obtain the learning without the local partners, therefore once again showing that none of the boxes happens with just one actor but in coaction between several actors.

5.2. Relationships

Other challenges we have seen in our empirical study are not being part of the network or having the right relationships, which will now further be analysed together with the ARA model. Several of our interviewees mentioned that it is a matter of timing and individuals coming together. Sometimes a musical production has been reliant on one person for the project to be carried out shown in the case of Billy Elliot, according to the executive producer the story would not have become a musical without Elton John. There are no set rules of how a relationship should look like or how the two parts within the relationship should act. Relationships can look different from musical to musical and from actor to actor. The reason for the relationship to be a good one is because the purpose of it is to protect the integrity of the work while not being too much involved and not letting the creative team do their work. Once again the trust-building shown in the revisited Uppsala model (Johanson & Vahlne, 2009) is at the core when dealing with IPR and internationalising a musical. As it is a tough industry with not a lot of money to make, the relationship between the different actors are

important to maintain and for them to have an understanding of each other. When we talk about not making a lot of money a difference needs to be made between profit and turnover, within the musical theatre industry the turnover can be very big while the profit is small after everybody has been paid. According to our interviewees it is more about complementing each other than being in competition with one another. For example, when two local producers in the same region do the same musical consecutively, they do not necessarily compete for the same audience. Since the two versions most likely differ, if it is a second-class production, they complement each other to provide a wider platform for the musical to be seen by a differentiating and bigger audience. Although we agree that the actors that are facilitating the internationalisation process of musicals are not in competition with each other on most levels, we would state that it is the musicals, the IPR, that are in competition with each other, with a few big musicals dominating the market. These musicals are also the musicals that are the most frequently played abroad and around the world. So therefore, it is important for the musical itself to have a strong position on the market for it to be internationalised and not just for the actors although that is important. We can see links between not being in competition with each other as the reason for industry-active people being quite friendly with each other. We also experienced this first hand during our interviews when they spoke about each other since they seemed to know all of our other respondents, which shows that they are all on friendly terms and know the value of relationships in an industry this small when it comes to the number of people being active in it.

5.2.1. Activity links

When looking at activity links, we can see a relevance with the relationship between the licensing agency and the local producers in the sense that the licensing agent gets to know the demand in audience and what works for different producers, making it easier to choose who gets to produce what. Another example of activities that take part in this sort of network is when a local producer does a replica and all of the physical material already exists and is provided by the original producer. Thus providing the activity that the local producer would otherwise have had to undertake in building a new copy of the set. Consequences of this for the actors partaking in the activity link can be cost effectiveness as the ARA model mentions (Håkansson & Snehota, 1995). Other examples could be when local producers come together to collaborate on one production that is then played in one place at first and then moved to another. This is where we believe that the industry could work on becoming even more successful when it comes to internationalising and working region wise with touring and

collaborating on productions to support each other. Build up an even stronger network but also to get bigger turnover since costs and risk can be shared so you can reach bigger audiences together. When a musical is created through workshops you also have activity links that facilitate the creation process, mentioned in the Uppsala model (Johanson & Vahlne, 2009), as described in the empirical chapter new resource are created where both the IPR holder and the original producer with their creative team get a share of the new IPR.

5.2.2. Resource ties

Within resource ties, knowledge, manpower and other resources become accessible to the other part which is a given in this industry where the IPR is at the core. In some cases two different resources such as one being the IPR and the other being the knowledge on how to produce a musical come together and create new IPR, in the form of a first-class production. This is mentioned in the ARA model (Håkansson & Snehota, 1995) to be a collaborative resource specifically designed and developed for that relationship. As also mentioned in the theoretical framework, the relationship in itself can also be seen as a resource and is in this industry probably except for the IPR the most important one. Sometimes resources from two organisations, be it financial, knowledge or both, can be combined in a relationship. An example of this can be as mentioned in the empirical chapter when two local producers go together and collaborate on one production where risks and costs are being shared by both parts. This example is a fairly new one, as we understood it from the interview. We believe that in time, the relationship and way of collaborating with resources, specifically designed and developed for this purpose, would motivate more productions being done together. The more they would do this the better the quality of the relationship becomes and subsequently the more successful the production might get. This could be an example of how to utilise the learning, creating and trust-building part of the revisited Uppsala model (Johanson & Vahlne, 2009) even more.

5.2.3. Actor bonds

Actor bonds are represented by a relationship that can be seen as more of a personal relationship than a relationship between industry actors. In our case, there is no difference between the personal relationship and the organisational aspect of actor relationships. It has become clear to us that being on good terms, having a good understanding and knowledge about one another is important. Especially in the relationship between the licensing agent and the local producers when, as mentioned earlier, situations where local producers might want

to do the same thing can arise and then the personal relationship would play a part amongst others in that situations. Other situations where a local producer might want to obtain IPR from the licensing agency but cannot do so because they are not part of the network or they have a bad reputation or have not performed well in previous productions are also possible. This can be connected to having a good or bad identity which is a key in the relationship and will have an outcome on the success of the relationship as mentioned in the ARA model (Håkansson & Snehota, 1995) as every act is based on how one party perceives the other. The same goes for if a producer did a bad job with a production of a musical, that musical might not be played again since the musical has now been tainted with that reputation although it has nothing to do with the IPR itself. Therefore, trust and a mutual commitment is important when a licensing agency decides to license to a local producer, since the outcome will have an effect on both of their positions within the network. We mentioned earlier that if you are not part of the network it will be hard to obtain rights, but finding that one right relationship can be a first step in overcoming the uncertainties that come with being a new actor in the industry. Building up a relationship with one actor that is in the network and has good actor bonds within the network can be used in helping other actors get access to the network and to provide a chance to build up trust and commitment which is needed to get into the network. The Uppsala model mentions that Knowledge, Opportunities, Relationship commitment decisions and learning, creating and trust-building are all combined as factors to achieving a network position (Johanson & Vahlne, 2009). We argue that getting a relationship with one actor already in the network, will enable you to gain knowledge and opportunities, therefore making the Uppsala model come to a full circle where a network position will provide knowledge and opportunities.

5.3. Outsidership

We believed in the beginning of our research that psychic distance would be a bigger matter than it proved to be in our studies and findings. We have instead discovered that the networking part is a proactive solution to eliminating the problem with psychic distance but even more so for the liability of outsidership. The licensing agent we got to interview is responsible for the Scandinavian countries and therefore had knowledge about the things that can be seen as a challenge in regards to psychic distance towards that region. The licensing agent is also in the position that has the power when it comes to the internationalisation process and the local producers we talked to mention that it was important to have a good connection with the licensing agent and show a good image or identity towards that person.

As mentioned in the revisited Uppsala model (Johanson & Vahlne, 2009) having a strong network position is indeed important in the process of internationalisation. The licensing agent also mentioned that new local producers that they had no previous relationship with would not get to do the most popular productions, since that would be taking too big of a risk. We argue that the licensing agent plays the biggest part in who gets to be a part of the network and who is an outsider. Since forming a relationship with the licensing agent is the bridge to the internationalisation network. As we mentioned when speaking about actor bonds in the ARA model you can get help from other local producers to create a relationship with the licensing agent. This emphasises the issue of liability of outsidership that is mentioned in the Uppsala model (Johanson & Vahlne, 2009). Although The Uppsala model, specifically the state aspect of it, can be perceived to be an endogenous model, we argue that the model in terms of this case rather has an exogenous perspective. Since everything in the musical theatre industry is being done with other actors, such as creation through workshops, and something within the musical theatre industry can never happen with just one actor, there is no point in having an endogenous perspective. The change aspect shows that trust and commitment building is something that ties the 2009 revisited Uppsala model together with the ARA model. Building trusted relationships and having reciprocal commitments between the counterparts has been shown as crucial in our empirical findings but also stated by the Uppsala model as required if wanting to succeed with the internationalisation process.

In our case, we can adapt Johanson and Vahlne's model (2009) but would rather state that it is a dynamic model where each factor is dependent on one another, instead of just affected by each other. We argue that there is no such thing as *State*, as it is all about the relations which is a constant changing factor since one actor cannot do anything without the commitment of another actor. We believe that the internationalisation process in our case is shaped more like a circle with connections between all of the boxes, taking an interdependent matrix form with a web of relationships in every box between the actors. We do not believe that the internationalisation process starts off with one of the certain boxes, we would rather argue that the relationship to another part within the industry is the first step to being part of facilitating the internationalisation process of musicals. Relationship commitment, which does not happen if you do not have trust-building in the first place or a network position, is the basis for creating knowledge opportunities that also come through learning, creating and trust-building where we can draw parallels to the discussion around the ARA model above about trust and commitment. If all of these things do not exist getting a network position will

be hard and therefore you need the help to learn and get help with the initial trust-building from other industry active actors that already have a network position. Since all of these parts are connected and no box happens without the influence of another and no act within the internationalisation process happens with only just one actor we believe that the ARA model is facilitated or needed in all of the boxes of the revisited Uppsala model (Johanson & Vahlne, 2009).

6. Conclusion

In this chapter we will present our conclusion with the basis from both our empirical chapter and analysis. After that some further research topics will be suggested and lastly some implications for the industry-active actors.

6.1. The internationalisation process of a musical

The purpose of the thesis is to gain knowledge about how the internationalisation process of the phenomena of musicals unfolds from a product perspective and to explore who the main actors and driving forces behind the internationalisation process are. This we answered as part of our empirical chapter when presenting it as a second-order narrative and later on discussed in our analysis as well, but we here want to give a short concluding explanation. In musical theatre the IPR is made up of the musical itself, as a product, which is considered to be the music & book, meanwhile the production of the musical is the exploitation of the IPR. There are two ways of licensing the musical when internationalising, which are the first-class rights and the second-class rights. In the case of first-class licensing, it will be a first-class production and this becomes the original production. This then also becomes an IPR in itself, which includes apart from the music & book, the directing, choreography and design as well. When the original production is being licensed it is called a replica. The second form of licensing is the second-class rights that turn into second-class productions which is only when the music & book are licensed to the local producer and their creative team. The creative team made up of the director, choreographer and the designers in this case get partly creative freedom when creating their production of the musical. As mentioned in the analysis, the international licensing does not seem to differ from the national licensing apart from the translation clause in the contract. The internationalisation process of second-class licensing would not be possible without the licensing agents and keeping good relations with every

actor within the industry and respecting the integrity of the IPR. So looking at the process and the actors that are to be found within this industry, they have been built up to facilitate the internationalisation process of the product being musicals. We will further present more conclusions on why the internationalisation process unfolds the way it does and what makes it work in the following part.

6.2. Theoretical contribution

After analysing our empirical findings against the chosen theoretical framework we have come to the following conclusions. What is crucial in internationalisation processes is the relationship and more specifically the trust within those relationships, because the IPR holders do not practice any controlling measure to make sure that the IPRs integrity is upheld. They simply just trust the goodwill of the actors within this industry. These non-controlling relations together with everybody knowing everybody within the network proves that relationships are everything, especially when it comes to international licensing such as we have mentioned, since a lot of the times the local producers can be far away from the licensing agent. After having analysed the relationships and seen how interdependent they are, where not just the relationship with one counterpart is important, but also how the counterpart's relationships with third parties look like. We therefore consider the musical theatre industry to be a network built up by interdependent relationships, such as Håkansson & Snehota (1989) mention in their article "No Business Is An Island". The industry is small in the number of people working in it, so everyone has to be on friendly terms with each other to not have an impact on other peoples relationships, or not to destroy their own since identity is vital within the network. We have also identified the licensing agent as the spider in the network when it comes to internationalising a musical. This because, if you are a new actor within the industry this is the actor you need to form a relationship with since an original producer most likely will not license a replica to a newcomer. Therefore secondary licensing is the first step in from a local producer's perspective and as we mentioned before, if there is no licensing agency there will be no secondary licensing across borders. Once you have a position in the network you can start to build up your knowledge and through that get opportunities to form commitment relationships with other actors where learning, creating and trust-building is formed, to then strengthen your network position even more. A stronger network position will then continue to provide you with more knowledge and opportunities if you nurture the relationships well. This continues in a circle, also important to conclude is

that all of these boxes from the revisited Uppsala model (Johanson & Vahlne, 2009) are interdependent and foster each other.

Since in general with creative industries the IPR is the common denominator, we believe that some of our findings can be applicable to other sub-sectors as well, since creativity and the creative process is of individual taste. IPR is about protecting and respecting the creation and therefore also the integrity of the creator. In an international perspective this needs to be done in regards to a diverse market to still be able to be successful. And we believe that the key to doing this is having trusting relationships whenever dealing with IPR in a creative context.

6.3. Further research and limitations

Since it is a relatively unexplored field, there are a lot of things to do further research on that could provide value for the creative industry as a whole and to explore the performing arts industry even more. We would like to see if our conclusions actually are applicable to the other creative sub-sectors and not only the musical theatre industry when looking at dealing with IPR and how to measure success when doing it. Also further research could look at if the internationalisation process is the same one and if the actors and the relationships unfold similarly. Since one of our delimitations was that we only interviewed actors from England and Sweden, it would be interesting to see a bigger picture being captured in a study like this with actors from several different countries to see if psychic distance plays a bigger role in those cases than we discovered in our study. Yet another interesting aspect would be to follow one musical throughout the whole process over time and see what makes the internationalisation successful. Since it is not only musicals that are produced and consumed at the same time it would be interesting to see if there are parallels to other industries where this is also the case, such as the service industry where the service is provided and consumed at the same time and to see if those internationalisation processes would also benefit from being looked at from a process and product perspective rather than an organisational.

6.4. Implications for practitioners

As was mentioned in the analysis and found in the empirical findings the sole purpose of all of the actors is to keep the material alive and to try and make money off of it. We believe that local producers within the network would be better off and be able to be even more successful if they would collaborate more since the purpose is to keep the material alive whilst making money. They could in collaboration save money and expand their audience

region wise in regions where the languages are comprehensible to each other. If a regional tour would be done for example, money could be saved with rehearsal periods, sets and costumes and expanding the audience would simple be since a tour goes from places to places within a region rather than a country.

If a new local producer wants to gain a position within the network there can be two ways to about this, the first way would be to buy the right to a smaller, less popular production and work your way up, incrementally building up a relationship with a licensing agency. The second way, which we believe to be the shortcut way, would be to build a relationship with another local producer and take advantage of their already existing network position to then gaining the opportunity of an own relationship with a licensing agent. One conclusion we can draw is that new material that is being internationalised comes from the two big home markets, Broadway and the West End. We would like to see a more open market where musicals that originate from foreign markets are being internationalised and this is something local producers need to work on. We are aware that there are cases of foreign productions being internationalised, however we would like to see more of this reversed internationalisation where producers from said home countries take on the role as local producers and go out in the world and create a demand for new material from foreign markets.

7. References

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8. Appendix 1

Interview guide

Questions asked to all of the interviewees

- Can you explain what you do and what your role is in the musical theatre industry?
- How does the process for what you do look like?
- How important do you think it is to build up or maintain a good relationship with the different actors in the industry and in what way?
- What are the driving forces behind the internationalisation process?

Questions asked to all of the local producers

- What are the main underlying factors for choosing a particular musical and what are you assessing?

Questions asked to all of the original producers/IPR holders

- What is the motivation behind bringing a musical abroad?
- Looking at Intellectual Property, how does it work and what are the challenges and opportunities with licensing it? How does the relationship between the licensee and the owner look like?
- How do you control that the local producers keep the integrity of the IPR?

The other questions asked during the interviews have been follow-up questions in regards to the interviewees answers or that have questions that have come up during previous interviews that have needed clarifications.